

# The Musical World.

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VOL. 44—No. 6.

SATURDAY, FEBRUARY 10, 1866.

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5d. Stamped.

## KENNEDY'S SCOTTISH ENTERTAINMENTS.

LAST NIGHT.

MONDAY, 12th FEBRUARY, 1866.

MUSIC HALL, STORE STREET.

Admission 1s., 2s. and 3s., at the Hall and Music shops. Commence at Eight.

## KENNEDY'S SCOTTISH ENTERTAINMENTS.

Farewell Tour previous to his Departure for America.

FRIDAY.—Store Street, 1st; Myddleton Hall, 2nd; Store Street, 5th and 8th; Hunsilver, 9th; Limehouse, 10th; Store Street, Monday 12th; Chelmsford, 14th; Colchester, 15th; Birkenhead, 17th; Carlisle, 19th; Hawick, 20th; Kelso, 21st; Galashiels, 22nd; Haddington, 23rd; Forfar, 26th; Aberdeen, 27th and 28th.

MARCH.—Banff, 1st; Elgin, 2nd; Fochaber, 3rd; Nairn, 6th; Dingwall, 6th; Inverness, 7th; Forres, 8th; Perth, 9th; Dundee, 10th and 12th; Montrose, 13th; Arbroath, 14th; Stirling, 15th; Ayr, 16th; Glasgow, 17th; Greenock, 19th; Paisley, 20th; Hellenburgh, 22nd; Edinburgh, 24th (morning); Glasgow, 24th (evening); last appearance in Edinburgh, Monday, 28th March.

LAST NIGHT IN ENGLAND AT GREAT ST. JAMES'S HALL, IN MAY.

Pianoforte, Mr. LAND. 48, Stanhope Street, Park Place, Regent's Park, N.W.

EXETER HALL.—Hymn of Praise and Stabat Mater, Wednesday, 21st; National Choral Society. 700 performers. Conductor—Mr. G. W. MARTIN. Tickets, 3s.; Numbered Stalls, 8s., 10s. 6d., and 21s.—Offices 14, 15, Exeter Hall.

THE UNIVERSITY COLLEGE HOSPITAL.—The rehearsals of M. Gounod's New Oratorio, "TOBIAS," have been frequent, and the Chorus is now almost perfect in the work. A large attendance is expected at St. James's Hall on Tuesday night, when the performance takes place. A good sum we hope will be realized for the charity for whom benefit the Oratorio is to be given.

MIDDLE LIEBHART.

MIDDLE LIEBHART will SING the immensely successful new Ballad, "The Lover and the Bird," (composed expressly for her by Guglielmo) at Clifton, on the 14th March.

MIDDLE LIEBHART.

MIDDLE LIEBHART begs to announce her return to town, and that she will visit Scotland the end of February. All communications respecting engagements "en route," to be addressed to her residence, 8, Marlborough Hill, St. John's Wood, until March 1st.

MADAME RUDERSDORFF will Sing BENEDICT's New Song, "Rock me to Sleep," at Mr. HOWARD GLOVER'S Grand Concert, at Drury Lane Theatre, on Wednesday Evening, February 14th.

MISS ROSE HERSEE will sing BENEDICT's Popular Variations on THE CARNIVAL OF VENICE, at Mr. Howard Glover's Concert, at the Theatre Royal Drury Lane, and at the Dramatic Fund Dinner, on Feb. 14.

MISS FANNY ARMYTAGE will Sing February 12th, at Carlisle; 14th and 16th, Greenock; 17th, Aberdeen; 20th, Greenock; 24th, din-urgh; and at the Queen's Concert Room, Hanover Square, 27th Feb. Letters, respecting Oratorios, Concerts, Private Soirées, to be addressed to 15, Park Crescent, Stockwell, 8.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—There will be no cessation of the morning concerts given for so long a period at the Hanover Square Rooms during the London season, notwithstanding the interpretation of the antiquated Act of Parliament by the Middlesex magistrates. Mr. COCKS, the proprietor of the rooms, has received permission to let them for Concerts during the afternoon, and thus musicians and their patrons will be enabled to assemble as before without contravening the law or becoming liable to pains and penalties as was at one time threatened.—*Vide Morning Post, Feb. 6th, 1866.*

MR. W. H. CUMMINGS.

MR. W. H. CUMMINGS' Tour with Madame Lemmens-Shering will conclude on the 16th of February, on which date he will return to London.—Fern Villa, Forest Hill, London, S.E.

Under the Immediate Patronage and Sanction of Her Most Gracious Majesty the Queen.

THE ROYAL FAMILY.

H.R.H. the Duchess D'Anjou.  
The Lord Mayor and the Lady Mayoress.  
And a Numerous List of Lady Patronesses.

GOUNOD'S NEW SACRED DRAMA, "TOBIAS," and other works of his compositions (first performances in any country), on TUESDAY EVENING NEXT, Feb. 13th, 1866, at ST. JAMES'S HALL, in aid of the Funds of University College Hospital. Principal vocalists: Madame Lemmens-Shering, Miss Whytock, and Madame Ruderhoff; Mr. Cummings, Mr. Paley, and Mr. Sims Reeves. Chorus and Orchestra, 300 performers. Organist, Mr. F. Ancher. Conductor, Mr. BENEDICT. M. Gounod is expected to be present. Tickets to be had at Mr. MITCHELL's Royal Library, of the Principal Librarians and Musicians, at Mr. Austin's Ticket Office, St. James's Hall, and at the Office of the Hospital, Upper Gower Street.

By Order, J. W. GOODIff,  
Clerk to the Committee.

CRYSTAL PALACE.—THIS DAY (SATURDAY).

CONCERT AND AFTERNOON PROMENADE THIS DAY.—Madame Ruderhoff, Mr. Wilby Cooper, Mr. J. G. Paley, and Chorus. Conductor—Mr. MAYNS. Programme includes F. Hiller's Cantata, "Loreley" (first time in England); Finale to "Loreley," Mendelssohn; Part Song, "Lurley," Silcher; Overture, "Lorraine," Vincent Wallace. Admission, Half-a-Crown; or by Guineas Season Ticket, extending to Jan. 31, 1867. Doors open at Ten. Concert at Three. Lighted up until Seven. Note.—In addition to the above unusually interesting Concert, the Collection of Camellias are now in full bloom and in great beauty. The works of the late John Gibson, R.A., also on view.

MISS FLORENCE DE COURCY will Sing HENRY SMART's admired "Hark the Bells are Ringing," at Walthamstow, Feb. 27th.

WANTED.

WANTED IMMEDIATELY, a YOUNG LADY of good address and manners, possessing a Thorough Knowledge of the MUSIC TRADE. Address, stating terms and references, Messrs. J. B. BOUCHER & Co., Castle Street, Shrewsbury.

TO ORGANISTS AND PIANISTS.

THE COMMITTEE of the CITY INDUSTRIAL EXHIBITION require the services of a Gentleman as SOLOIST and ACCOMPANYIST, daily during the Exhibition, which will be held in the Guildhall for five weeks—from 6th March. Terms and Testimonials to be sent to the Secretary, 7, Racquet Court, Fleet Street.

I NAVIGANTI.

MR. GEORGE PERREN, MR. LEWIS THOMAS, and MISS BANKS will Sing RANDEGGER'S Popular Trio, "I Naviganti" (The Mariners), at Sheffield, February 21st.

I NAVIGANTI.

MISS BANKS, MR. W. H. WEISS and MR. GEORGE PERREN will Sing RANDEGGER'S Popular Trio, "I Naviganti" (The Mariners), at Bath, March 1st.

HARP FOR SALE.

A LADY wishes to find a Purchaser for a HARP—ERARD's—lately put in thorough condition by the maker. Price £20.—Address, "APOLLO" (care of H. C. Vernon, Esq., 6, New Inn, W.C.).

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THE CONGREGATIONAL CHURCH SERVICE BOOK, comprising 30 Psalms and the Te Deum, pointed for Chanting, 25 Chants, Sanctus, the Litany noted, the Commandments, and 4 Musical Responses to same, 8 General Responses, 6 Anthems, and 104 Hymn Tunes. Compiled by J. A. BEAUMONT, Hon. Organist and Choir Master of Edgbaston Congregational Chapel, Birmingham. Price 3s., cloth.

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*Songs and Pieces* by the author of the "Prairie Flower," "Never forget the dear ones," and the "Laughing Chorus!" *Lessons in Harmony*, in the cultivation of the Voice, and in Musical Expression from the aptest pupil and intimate friend of the venerable LOWELL MASON—the cleverest teacher we ever heard!! What a rich treat to the lovers of popular musical education there must be here! These were our thoughts as we perused the title page and began to examine this large and well filled volume. But expectation rose still higher when we were told, by a personal friend of Mr. Root's, that the work had occupied much of Mr. Root's time for the last six years, and nearly all his time during the last three!

We are happy to say that expectation was not disappointed on a closer acquaintance. Here we found three streams of knowledge flowing on together, and each occupying the attention of the pupil at the right time and in the proper degree,—the knowledge of the Pianoforte, the knowledge of Voice Cultivation, and the knowledge of Harmony and Expression. A young pupil, with an intelligent mother or a good teacher for a guide, may sit down to his piano, with this book, and take his first and simplest lesson. From this he may go steadily on, making sure that he will never have to take a violent or very difficult or unnecessary step, but that every step will be higher than the last, and that he will be encouraged to linger on each step just long enough to make it quite familiar without being wearisome,—until he attains (in a year or two years' time, we suppose) very skilful execution. But no sooner does he find himself quite firmly seated in command of the finger board than a few simple exercises for the voice begin, and his new formed power of playing is called into use to accompany his own songs on the Piano. These little songs occasionally introduced, soon develop themselves into Voice Training Exercises on the Italian Method, with interesting original suggestions from Mr. Root. These also are occasionally introduced, apparently as a reward to the pupil for conquering some difficulty in his pianoforte progress. As, however, the pupil's practice in Playing and Singing advances, he is asked to study and understand something of the chords which he is playing, and is taught how to give proper expression, both with Voice and Piano, to the various Sentiments and Passions of the Mind. Each of these topics is introduced just at that stage of progress at which it should be introduced to the average pupil, and exercises on each topic are repeated just when and just as often as such a pupil can best use them. Those Teachers of Music who know the value of lessons and exercises which are not only progressively arranged, but arranged in a good progression, will value this work at a high price. Intelligent Mothers who wish to teach their own daughters will find it a treasure indeed. It is, of course, in the Established Notation, but our Tonic Sol-fa Teachers will find it very suggestive and useful."—*Tonic Sol-fa Reporter.*

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Sung by Madme. SAINTON DOLBY. 3s.

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## FELIX-MENDELSSOHN-BARTHOLDY.\*

(Continued from page 68.)

On the 9th October, Moscheles, who had come to Leipsic (perhaps at Mendelssohn's invitation), gave an unusually well attended Extra Concert, at which, with Mendelssohn, he played the "Hommage à Handel," and when the overture of *Die Hebriden* was performed. At the second Subscription Concert, under Mendelssohn's direction, on the 11th October, Mozart's E flat major Symphony was rendered more beautifully and perfectly than on any previous occasion. Moscheles played his G minor Concerto; the second finale from *Don Juan* was given; and, by desire, Moscheles' Double Concerto, already mentioned, executed by the composer and Mendelssohn. It was "performed by the two friends with immense spirit, and the room re-echoed with the applause of the assembled crowd." The third Subscription Concert, on the 22nd October, presented Beethoven's mighty Symphony in A major, executed in a style in perfect keeping with all that had preceded it. After the fourth Subscription Concert, on the 29th October, had been opened with Onslow's first Symphony in A major, Mendelssohn played his own magnificent A minor Concerto. Immediately he made his appearance, he was, as on former occasions, received with lively and continuous manifestations of applause, which became more vehement after each movement, and were in keeping with the marvellous facility, elegance, and grace of his style. His reverence, also, for the old masters was manifested in a very delightful manner for the audience at the fifth Subscription Concert, when he had Haydn's Symphony No. 4, played. The attractiveness of this concert was, moreover, enhanced by the appearance of the celebrated tenor, Wild, who sang the air: "So soll ich Dich denn sehen," from *Belmont und Constanze*, and Beethoven's "Adelaide," with great success. The sixth Concert again was a thoroughly classical one. The pieces given were Gluck's overture to *Iphigenie in Aulis*; an air by Paér, with *obbligato* violin; chorus and first finale from *Titus*; and Beethoven's *Eroica*. As a matter of course, it was Mendelssohn who always had the greatest share in the selection of the pieces for performance. At an extra concert, on the 9th November, Fräulein Clara Wieck executed Mendelssohn's "Capriccio brillant" in B minor, Op. 22. His career of industry which had commenced so happily was, however, interrupted, about the end of November, by a sad occurrence, the first great sorrow that ever obscured his eventful life. He lost his father, who, after a short illness died, if I am not mistaken, on the 19th of this month, deeply mourned by his grateful son. But the hand of Providence, that constantly watched over its favourite, was manifested on this occasion as on all others. Mendelssohn found in the house of mourning one of the dearest friends of his youth and companions in art, the present *Concertmeister*, Ferdinand David. Herr David, born in the same house as Mendelssohn, had, when very young, lost his parents, and been brought up under the guardianship of Mendelssohn's father, mostly in the old gentleman's house. The talent of the two boys was developed almost simultaneously. David selected the violin in preference to all other instruments, and soon became a great proficient on it.† The two youths were fond of playing together, and frequently did so. David began by trying his fortune in his native town, Hamburgh, but quickly returned to Berlin, and obtained his first appointment at the Königstädtisches Theater, where he soon gained, in an eminent degree, the approbation of the public and of his managers. He subsequently accepted an offer to join the orchestra of a rich and respected private gentleman in Dorpat. After a separation of several years the two friends met again in this moment of sorrow. But it was certainly a kind dispensation of fate that guided to Mendelssohn at the moment he had lost his father the friend of whom he had been so long deprived, and who, having meanwhile become mighty in his art, was destined to support him admirably in most of his efforts, and, at Leipsic, in all. The two friends returned to that city together. David appeared publicly there for the first time on the 10th of December, and, when the highly meritorious *Concertmeister*, Herr Mathäi, died, shortly afterwards, he assumed on the 25th February, 1836, that gentleman's place, which he has ever since continued to hold so worthily.

\* "A Memorial for His Friends." By W. A. LAMPADIUS. Translated expressly for *The Musical World* by J. V. BRIDGEMAN. (Reproduction interdicted).

† From his 13th to his 16th year, he enjoyed the benefit of lessons from Spohr in Cassel.

On the 23rd November, at the concert for the benefit of old and sick musicians, though probably not yet under Mendelssohn's direction again, the overture to *Die Schöne Melusine*, then still unpublished, was given for the first time. It pleased so much, that it had to be immediately repeated, at the following eighth Subscription Concert, on the 3rd December. At the ninth Subscription Concert, at which David for the first time delighted his audience by playing original compositions of his own, Mozart's G minor Symphony was given under Mendelssohn's conductorship, as, at the tenth, were Haydn's B flat major Symphony, and the *Hebriden* overture. With regard to the execution of the Symphonies by Haydn and Mozart, we must remark that, with all his pious reverence for these great old masters of the musical art, Mendelssohn did not scruple, by his clever reading of them, by an acceleration of the *tempo*, somewhat, now and then, and by the finest gradations of light and shade, effected by the means of *piano*, *crescendo*, and *decrescendo*, to adapt them most cleverly to the taste and requirements of the day.

As, however, despite all his interest in, and reverence for the dear one we have lost, it would weary the reader too much were we to enter into the minute details of all the Master did at these concerts, we will merely go through them summarily, not dwelling upon anything except what was particularly important or completely new. It strikes one as worthy of remark that, at the 12th concert, the second in the year 1836, there was another of Haydn's Symphonies performed, namely, the charming one in E flat major. Mendelssohn must, therefore, have made up his mind to lead back the youthful freshness and ingenuousness of these master-pieces the vivified taste of the public, which had, perhaps, been estranged from them, and in this he was perfectly successful with the great mass of those who loved music. He pursued the same plan with Mozart's works, appearing not only as conductor, but as actual performer. At the 14th Subscription Concert, he played with his accustomed certainty, judgment and power, Mozart's Pianoforte Concerto in D minor, as the master wrote it, and, consequently, not according to the modern arrangement. "The cadences added by himself," says the *Allgemeine musikalische Zeitung*, "especially the first one, seemed naturally connected with themes of the concerto, and were artistically executed with all the flow of increased mechanical resources, so that it might be called a concerto in a concerto." The applause was tumultuous. At the next concert, Beethoven's F major Symphony was given as it had never been given before, and, at the 16th concert, on the 11th February, 1836, after not having been performed for a considerable period, the grand D minor Symphony, with choruses, on Schiller's song, "An die Freude." It is not lightly that a conductor ventures upon the task of getting up this work, because it requires such immense resources, and, in its demands upon the human voice, especially the soprano, almost passes the bounds of possibility. By his circumspect method of conducting, Mendelssohn succeeded, on the one hand, in sparing the means at his command, as cleverly as he employed them, and, on the other, in so toning down whatever was abrupt and harsh, that the limits of the Beautiful were never overstepped. Passages which, especially with uneducated hearers, had almost provoked laughter, now appeared to be some mysterious music of the spheres. This was especially the case, for instance, with the passage in the last movement, where the deadened Turkish music is heard, representing the birth of Joy in the primitive abyss of Nature. Even the discord before the words, "O, Freunde, nicht diese Töne," was far from coming out as roughly as before, while, on the other hand, the principal theme, to "Freude, schöner Götterfunken," first given gently by the basses and violincellos, and then swelling louder and louder, was most powerful in its effect. With this grand performance we will close our account of the vast deal done for us by Mendelssohn during the first winter. But it is worthy of mention that, in the way of chamber-music, also, there were many grand and beautiful performances, thanks to the support of Mendelssohn and David. On the 7th February, 1836, the Concert-Committee got up a Musical Morning Performance, at which there were given a Quartet in G minor by Mozart; Beethoven's Grand Sonata in A major, executed by Mendelssohn and David; and Mendelssohn's Ottet, a youthful production of peculiarly great contrapuntal value, besides several small vocal pieces, rendered by Mesdames Grabau and Weinhold (the latter of whom was engaged to sing

during the whole of the winter). Mendelssohn himself took part in the Ottet, playing the tenor with as much modesty as certainty. F. David, moreover, had resumed the praiseworthy plan followed by his predecessor, and organised three Quartet Evenings. At the first (16th January), Haydn's "Kaiserquartett;" one in D minor, by Mozart; and one in C major, by Beethoven, were performed; at the second, the last-named quartet was repeated, the others being Haydn's Quartet, No. 66, and one by Mendelssohn in E flat major, Op. 12; while, at the third, one in C major by Mozart; one in E minor by L. Spohr, Op. 43; and Mendelssohn's Ottet, were executed. These Quartet Evenings afforded such satisfaction that a second series, commencing from the 27th February, followed. At a benefit-concert, on the 24th March, for Fraulein Grabau, Mendelssohn, assisted by David and Herr Grabau, played, with great applause, Beethoven's grand Concerto for Pianoforte, Violin, and Violoncello, which had never been heard in Leipsic before.

But while Mendelssohn was displaying so much practical activity, he was by no means inactive mentally. His grand oratorio of *St. Paul*, commenced in Düsseldorf, was finished by him at Leipsic during the course of this winter. He was, probably, bound by a promise he had made to produce the work first in Düsseldorf, at the grand Musical Festival of the Lower Rhine. At any rate, the chorus parts were engraved at Simrock's, in Bonn, immediately after the completion of the Oratorio, and despatched to Düsseldorf. At the preparatory rehearsals conducted by Julius Rietz, the work excited the greatest admiration, and, on arriving at Düsseldorf, the 8th May, 1836, Mendelssohn found that everyone was quite up in his part. On Whitsunday, the 22nd May, of the same year, the very first performance took place in Becker's Rooms. The solos were sung by Mad. Fischer-Achten, Madlle. Grabau (now Mad. Bünau), Herren Schmetzer and Wersing (*St. Paul*). It may be mentioned as a curiosity that, in the short duet at the commencement, "Wir haben ihn gehört Lästerworte reden," the two False Witnesses broke down, and were unable to finish the piece. The success of the whole work was most brilliant. Mendelssohn's sister and companion in art, Mad. Fanny Hensel, lately deceased, as well as his younger brother Paul, had come from Berlin to attend the performance. On the second day of the Festival, Beethoven's Ninth Symphony; his first overture, which had just appeared, to *Leoneore*; Mozart's "Davide Penitente;" and a grand Psalm in E flat by Handel, were given. On the third day Mendelssohn played, with Ferdinand David, Beethoven's Grand A minor Sonata,\* and, what is more, as the music was not very conveniently to be procured, and as the performance was got up to a certain degree in a hurry, he played it from memory. The Festival-Committee afterwards evinced their gratitude to their Conductor by presenting him with a splendid edition of the score of *St. Paul*, ornamented with admirable drawings, illustrating the principal points in it, and executed by the most distinguished Düsseldorf artists, such as Schröter, Hübner, Steinbrück, Mücke, and also with one by Mendelssohn's brother-in-law, Hensel, Painter to the Court.

(To be continued.)

**LEIPSIC.**—The following was the programme of the 11th Gewandhaus-Concert: Symphony in B flat major, Beethoven; "Pfingsten," Chorus, Ferdinand Heller (first time); music to Lord Byron's *Manfred*, Robert Schumann, the connecting text, by R. Pohl, spoken by Herr Otto Deorient, from the Theatre, Carlsruhe. The solos were sung by Madlle. Scheuerlein, Mad. Pognor, and Herr Scharfe, from the Royal Opera-house, Dresden.—At the Sixth Enterte Concert, the pieces selected were Concerto, No. 5, D minor, for string-band and two oboes, 9. F. Handel (first time); Adagio for Flute, Mozart, performed by M. A. de Vroye, from Paris; Concerto for Violoncello, Goltermann, performed by Herr Louis Lübeck; Fantasia on an original theme for the Flute, Demersseman, played by M. A. de Vroye; two Pieces for the Violoncello, viz.: "Chanson villageoise," Ed. Lalou, and "La Romanesca," dancing song of the 15th century, played by Herr L. Lübeck; Symphony in D minor, Robert Volkmann.

**MUNICH.**—At the express desire of the King, Herr Niemann will shortly appear as the hero in *Tannhäuser* and *Lohengrin*. The king has, also, signified, through the medium of Herr Lutz, Oberappellath, that he wishes Dr. Hans von Bülow to put himself once more into communication with the Minister of Education concerning the School of Art and Music which his Majesty would fain see established in his capital.

\* The well-known sonata dedicated to Kreutzer.—ED.

#### MR. HENRY LESLIE'S CHOIR.

Mr. Henry Leslie's first concert (11th season) was in all respects successful. The hall (St. James's) was densely thronged, the programme was rich and varied, and while everything obtained applause, several pieces were called for again and repeated. The first "encore" was deservedly awarded to a new part-song by Mr. Leslie himself, set to four lines out of Lorenzo's famous speech to Jessica in the fifth act of *The Merchant of Venice*. "How sweet the moonlight sleeps upon this bank," is one of Mr. Leslie's most carefully finished compositions. It could hardly have been given better. The *pianissimo* at the end—

"soft stillness and the night  
Become the touches of sweet harmony"—

was singularly well sustained, and helped materially to create the impression produced. This was the sequel to another new part-song from the same pen—"Up, up, ye dames, ye lasses gay!" (S. T. Coleridge)—in quite a different style, as the import of the words required. The third novelty—or rather the fourth, for a light and catching part-song by Mr. Joseph Barnby, to Moore's verses, "When twilight dews are falling soft," had already been listened to with approval—was a Christ-mas carol, "I hear along our street" (Longfellow), the music by Mr. Silas. This possesses character; the burden at the end of each stanza:—

"Let us by the fire  
Sing them ever higher,  
Till the night expire,"

sung always *fortissimo*, is original, and the whole well balanced. Among the new things was an anthem by Mr. Charles Salaman, set to the 29th Psalm ("Give to the Lord, O ye sons of the mighty"), for two four-part choirs, with an organ accompaniment, by Mr. C. G. Verinder, Mus. Bac. Oxon. Remarkable for its tuneful character and studied simplicity, this anthem does credit to its author, a musician of acknowledged ability. The two choirs are in several places combined with good effect, especially at the passage, "The voice of the Lord riveth asunder the flames of fire."

The sixth novelty—music by Mr. Henry Smart, to words by W. S. Passmore—

"Fair crocuses and snowdrops,  
First heralds of the spring!"

though last was by no means least welcome of the pieces introduced by Mr. Leslie for the first time. Melodious, delicately harmonized, and written in perfection for the voices, the new part-song reveals the sterling qualities which in this particular branch of choral music have earned such distinction for the accomplished musician who gave us *The Bride of Dunkerron*. All these new compositions were admirably sung by the choir, and more or less favourably judged by the audience. Of the pieces already known, which comprised two of the most characteristic examples of the Elizabethan madrigal era—J. Benet's plaintive and exquisite "Flow, O my tears" (1599), and the far less beautiful, though far more elaborate "As Vesta was from Latmos hill descending," by Thomas Weelkes (1600); "Maidens never go a wooing," the quaint and pretty madrigal from Mr. Macfarren's *Charles II.* (words by Mr. Desmond Ryan); Dr. S. S. Wesley's glee, "Shall I tell you whom I love?"; the late Mr. R. L. de Pearsall's "Light of my soul" (madrigal); and last, not least, Mr. Benedict's charming part-song, "The Wreath," it is unnecessary to say more than that they were listened to with the same satisfaction as on former occasions. With regard to the manner of performance, in spite of a slightly exaggerated "*pianissimo*," "Flow, O my tears" may be pronounced one of the most perfect, "As Vesta" (encored, nevertheless) one of the least perfect exhibitions of the evening. The madrigal of Weelkes, however, is more than ordinarily difficult and trying. Dr. Wesley's glee was an extremely "mild" display on the part of the singers.

Sols are clearly out of place at these concerts; but if solos are found indispensable it would be hard to pick out anything more engaging than Haydn's canzonet, "My mother bids me bind my hair," anything more tuneful than Arne's "Where the bee sucks." These were intrusted to Miss Ada Jackson, a *débutante*, with the qualifications requisite to make a genuine artist, and among them a most agreeable voice. Expression more thoroughly true, while wholly unaffected, than that which distinguished Miss Jackson's delivery of Haydn's familiar canzonets, could scarcely be desired. Thus, indeed, such artless, lovely music should invariably be sung. It may safely be added that not one among the audience would have been otherwise than pleased to hear Miss Jackson sing both her songs again; but apparently satisfied with the applause she had won, the young lady retired from the platform—thereby, in our opinion, exercising a wise discretion. The remaining solos were by Mr. Wilby Cooper and Mr. Leigh Wilson (Mr. G. W. Martin's promising new tenor), the former, as Mr. Leslie informed his visitors, a premeditated, the latter an improvised substitute for Mr. Sims Reeves, who was kept away by indisposition. Mr. Wilby Cooper selected a very difficult piece—no other than the great tenor air from the first act of *Der Freischütz*. He sang it, nevertheless, remarkably

well, and was lucky in meeting with so clever an accompanist on the pianoforte (there being no orchestra) as Mr. J. G. Callicott. Mr. Leigh Wilson first gave Herr Blumenthal's song called "The Message," which Mr. Reeves has made so popular, and next, "Come if you dare," the famous scene, with chorus, from Purcell's *King Arthur*. Being loudly encored in both, he readily answered the appeal. This gentleman's "future" is in his own hands. If diligent, persevering, and not spoiled by applause too often indiscriminate, he may add one more to our by no means ample list of capable singers. Such a voice as he possesses deserves husbanding, and he is already master of a commendable quality, that of articulate enunciation of words.

Another young aspirant, Miss Austine, made a successful *début* as pianist. Miss Austine is, we understand, a pupil of Mr. Lindsay Sloper's, and with so consummate a master it will be strange if she fails to make way. The pieces chosen for her on this occasion were of a difficulty considerably beyond the average. The second and last numbers of Professor Bennett's celebrated "Musical Sketches," *The Lake, the Mill Stream, and the Fountain*, have tested the powers of the most experienced players, while the not very effective *fantasia* by Abbé Liszt, on themes from the *Kermesse*, in M. Gounod's *Faust*, demands no ordinary fluency of execution. Miss Austine may, therefore, be congratulated on having come forth from so trying an ordeal with marked and flattering applause.

The concert opened with the National Anthem, and closed with "Rule Britannia"—both "arranged" by Mr. Henry Leslie, who directed the performance with his accustomed intelligence. The organ part in Mr. Salaman's anthem was played by Mr. J. C. Ward. At the second concert (March 1), the programme is to consist exclusively of sacred music.

—o—

#### NATIONAL CHORAL SOCIETY.

The performance of Handel's *Judas Maccabaeus*, under the direction of Mr. G. W. Martin, on the whole gave general satisfaction. Miss Louisa Pyne now seems to have taken up oratorio *con amore*,—a fact with which every lover of sacred song must feel gratified. Of the florid and expressive style she is equally an accomplished mistress. In the first, indeed, she has long been without a superior; and thus no amateur can feel surprised at the perfect ease with which she masters the difficulties of the *bravura*, "From mighty Kings." But it is in the quiet air that her singing is a model of purity—airs like "Pious orgies" "Wise men flattering," and "O liberty." Miss Lucy Franklin, the new contralto, has a fine voice, which only wants cultivation. She showed unquestionable feeling. The duet, "Lovely peace," in which she enjoyed the advantage of being associated with Miss Louisa Pyne, was, perhaps, her most successful performance. The young tenor, Mr. Leigh Wilson, as had been anticipated, threw all his vigour and all the strength of his lungs into the declamatory air, "Sound an alarm," winning as had also been anticipated, an obstreperous encore. This air at present lies more readily within his means than "How vain is man," which demands vocal flexibility as well as physical force. Mr. Lewis Thomas is one of our best basses in oratorio, and nothing can be more entirely satisfactory than his delivery of "The Lord worketh wonders." The choruses in *Judas Maccabaeus*, which contains some of the most picturesque and superb that Handel composed, are calculated in many instances to bring out with singular effect the young and fresh voices that abound in Mr. Martin's choir. The immortal "See the conquering hero comes," though by no means the most irreproachable in execution, was enthusiastically asked for again.

DUBLIN.—(From a correspondent.)—The second concert of the Philharmonic Society was given on Friday evening (February 2). The principal items in the selection were Symphony in D major by Ferdinand Ries, Mendelsohn's Pianoforte Concerto in G minor, Signor Mattei at the piano, and the Overture to *Guillaume Tell*. The London Glee and Madrigal Union sang several favorite pieces with more or less effect, and the solo vocal music was given to Madame Florence Lancia, Miss Wells, Mr. Coates and Mr. Winn. The first named lady seemed to please the audience much. "Madame Florence Lancia," writes the *Daily Express*, "a singer from the English opera, is a soprano of high pitch, ranging to C and D flat, after the manner of Anna Zerr. She sings scales and florid cadenzas well, does not shake in minor thirds, and executes all her graces and *flouriture* neatly and in tune. Madlle. Lancia was warmly received; her manners are pleasing and feminine, although she is sufficiently self-possessed." The concert was not so well attended as the first, in consequence, as may be supposed, of the drawing-room held on the previous evening in Dublin Castle, of a dinner party the same day in the same *locale*, and of a ball at the Chief Secretary's Lodge, in the Phoenix Park, the night of the concert.

#### MR. HENRY LESLIE'S CHOIR.

I have known a better selection and have heard a better performance than that at the first concert this season of the well-known choir which generally reflects credit on its conductor. It may have been insufficient rehearsal, it may have been the wet weather, it may have been the unavoidable absence of Mr. Sims Reeves, it may have been not any one of these causes in particular but a combination of the whole that gave a certain tone of flatness to the proceedings of the evening, which certainly fell short of the usual standard of excellence. When these concerts were first established there was a clear and well-defined purpose in the programmes which were confined to glees, madrigals, part-songs and compositions of kindred nature. Whether the alterations that have since been instituted took their rise from the founder, or whether they resulted from the exigencies of the public, I cannot say, but the character is now rather that of the ordinary miscellaneous concert "ballasted" by more or less of vocal concerted music, and its allurements enhanced by the addition of "some bright particular star" in the shape of singer or player. Illness preventing the great attraction of the evening from being present, two substitutes were found, Mr. Wilby Cooper, who sang the familiar scene from *Der Freischütz*, "Through the forest," with an amount of taste and expression that more than compensated for the fact that the song is not perhaps altogether the best suited to his means, and Mr. Leigh Wilson, who sang Blumenthal's "Message" (the popularity of which increases every time it is heard), and Purcell's "Come if you dare," promptly responding to an encore for each of these widely different compositions. Of the choral efforts, Weekes's by no means easy madrigal, "As Vesta was from Latmos Hill descending," was the least satisfactory, while the glee of S. S. Wesley, "Shall I tell you whom I love," was neither to be admired for itself nor for the manner of its execution. Among the novelties, Mr. Henry Leslie's "How sweet the moonlight sleeps," Mr. Henry Smart's "Fair crocuses and snowdrops," were particularly noticeable and every way worthy the respective reputations of their respective composers. A débutante, Miss Austine, was hardly wise in selecting Sterndale Bennett's "Three Sketches," "*The Lake, the Mill-Stream, and the Fountain*" (the last two movements requiring a pianist of no ordinary powers). Nevertheless, the young lady met with encouraging applause, which should stimulate her to fresh exertion. Liszt's arrangement on the "*Kermesse*" scene of *Faust* (Miss Austine's second solo) is one both difficult and ineffective. I do not know whether Miss Ada Jackson has previously appeared as a solo vocalist, but her singing of Haydn's ever fresh canzonet, "My mother bids me bind my hair," and Arne's no less fresh "Where the bee sucks," was a charming example of the style in which such songs ought to be sung, and with the very sweet voice and her natural, simple and artless style, the future career of this young lady will be watched with interest by (among others)

DRINKWATER HARD.

—o—

#### HUDDERSFIELD CRITICISM.

SIR,—In a notice of the performance of the *Messiah*, given some time ago at Huddersfield, the *Huddersfield Chronicle* thus approves of Mr. Sims Reeves singing:—

"If ever Mr. Sims Reeves nearly lost his voice, he certainly found it last evening. There were the old mellow soul-subduing tones that have so often bewitched an English audience; and it only required us to listen for a moment to the pathos of his rendering of "Comfort ye," to be quite assured that our great tenor was "himself again." We never heard him to greater advantage than in the recitative and air beginning with "Thy rebuke," this and "Thou didst not leave," which followed immediately, were something not easily forgotten. An encore was called for after "Thou shalt break them," but was refused in Mr. Reeves's usual manner. The effect of giving the G sharp and A an octave higher and then dropping to the loco was just like the breaking of a potter's vessel and drew down the house."

In justice to the local sheet I must confess that the italics are my own. But where did the critic find the G sharp?—I am, Sir, yours,  
D. Peters, Esq.

HAMPTON WICK (Bart.)

HANOVER.—Herr Alfred Jaell has been playing here very successfully, but has now left for Brussels and Bruges.

## Look on these Pictures.

## MR. HERBERT S. OAKELEY'S ANTHEM.

(From *The Queen*.)

It would not be easy to find so many notes with so little interest, in any other musical publication of the last quarter of a century, as are comprised in the composition before us. There is throughout the whole piece nothing that may be defined as a musical idea; and if, in respect for an accepted term, we admit the word "subject" to describe the thesis upon which the final quasi-fugue is constructed, it is because a fugue needs a subject as its first technical element; and though this said fugue present few of the essentials of its class of writing beyond the subject and its consequent answer, we must allow the characterless and insipid phrase of melody upon which the fugue is formed to be a subject; but we will still argue against its right to be entitled an idea.

By the employment of the Elizabethan notation of four minimis in bar, we may presume that Mr. Herbert S. Oakeley would signalise his piece as aiming at the style of the early English church musicians, and we suppose he would thus justify his total disregard of the delicately sensitive nature of the seventh degree of the scale, which note theorists define as the *leading note*, in reference to its imperative necessity of leading to the key-note in the progression to the next following harmony. The peculiarity of this note was not discovered in the madrigalian age, whose old clothes Mr. H. S. Oakeley affects to wear without knowing how to put them on; and, indeed, its peculiarity arises from its association in modern ears, with certain harmonies that belong to and mainly distinguish the modern musical system. The ruthless doubling of this leading note, and its unrestricted downward or upward progression, are tolerable—nay, wholly unconspicuous in music that is true to itself in being written with integrity to the ancient or contrapuntal style, where the melodic progressions, and the harmonies formed by the combination of these, are all in accordance. Such treatment of this degree of the scale is, however, most objectionable when associated with chromatic progressions of melody and with harmonies peculiar to the modern school, and the composer who uses it in such association shows his taste to be as little as his ignorance is great.

We have stated that the anthem contains no ideas, and we will add that its construction is as faulty as its materials are feeble. In the course of its eleven pages it modulates to the key of G minor (its principal tonic being B flat) no less than thirteen times, and this apparently for no other purpose than to conceal a want of command of the diatonic resources of the original key—never after the first time to produce any effect but that of a tiresome tautology, which is one of the most flagrant faults in musical design. The most important characteristic of a fugue is its continuity, displayed in the avoidance of closes. In Mr. H. S. Oakeley's fugue we are continually jolting against closes and half-closes, and we find as many rhythmical periods as in a polka. Thus while the movement mimics the bagwig formality of a fugue, it fulfils not its most essential form. A pedal point, or *point d'orgue* towards the conclusion, produces an extremely ill effect; firstly, because of the poverty, not to say dissonance, of the bare fourth to the bass at the second note of the treble, which is aggravated at the entrance of the tenor, when this additional part adds no new note to the unsatisfactory combination; secondly, by the repeated variation of key, which induces vexatious ambiguity as to whether the passage be upon a dominant or a tonic pedal; and thirdly by the injudicious voicing, where the bass singing below the pedal note, if heard at all through such accompaniment, will greatly obscure the harmony. We should grow tedious were we to enumerate all the defalcations to the art of fugue writing herein manifest; and we might be reprimanded by the Dean of Canterbury (who testifies that Mr. H. S. Oakeley's anthems "are ranked among the very few which stand prominently out at the head of modern composition") were we to urge that this anthem is devoid of purpose, expression, or merit of any kind, since his very reverence the dean might object that such qualities are to be estimated by taste and that his reverence's taste was as good as ours. The following few of the many infractions of grammar, however, that are the prominent incidents in this dreary anthem are beyond the reach of a churchman's defence, and they need mention here in justification of the opinion of the work which we unreservedly declare. At page 3, bar 1, the suspended 7th of B rises to the 8th, whereas, all theory demands that it should fall to the 6th. Page 3, bar 9, the dissonant 4th is approached by similar motion, and is certainly not satisfactorily resolved by proceeding to the 5th. Page 4, bar 9, the 5th is approached by similar motion between the outside parts, with effect all the more offensive, because the melody of the top part descends to the objectionable note by a chromatic semitone. Page 4, bar 13, the 9th of B rises to the 3rd (which should fall to the 8th), while D passes to B (which should be retained till the 9th is resolved), and two of the inner parts proceed by similar motion from a 7th to a 5th. Page 10, bar 3, the alto and bass proceed in consecutive 7ths—a fault so glaring and obvious that

## TO DISHLEY PETERS, ESQ.

SIR.—Truly musical criticism is deep sea fraught with perils manifold to such as rashly fare thereon. The industrious journals which advance a weekly claim to omniscience have long since recognised this fact to their cost. The editorial staff of such a paper must needs resemble a large menagerie of creatures wild and tame; and the completeness of the "omniscience" will be in proportion to the completeness with which the whole animal creation is represented therein. But, sir, the representation is too often not complete. The difficulty of procuring a specimen of a genuine sea-going animal—a real musical critic—is notorious. From it has arisen the demand now so general for the amphibious denizens of the marge, that can both dabble in those troubled waters of musical criticism and also make a crab-like or seal-like shift to travel with the rest upon the unstable sands of periodical journalism. See how a single metaphor comprehends and renders intelligible at once the timid musical meanderings of the —, and the weekly, random, critical splash of the *Athenaeum*.

But it is not the aquatic feats of these writers that I now wish to call attention to (in fact they are notorious enough), but those of another amphibious animal who writes in *The Queen*, *The Lady's Newspaper* and *Court Journal* (for the ladies too have got their musical mermaid), who, contemning the cautious dabblings of the rest, plunges headlong into the depths of thorough bass and counterpoint, and whose feats therein I hereby invite her lady-readers to survey from the shore; they will find it, I hope,

"Suave mari magno turbantibus aquora ventis, e terrâ magnum alterius spectare laborem."

the present writer cheerfully playing the part of Aeolus in the spectacle. It seems that that now truly threadbare topic, "the Edinburgh Professorship" has been discussed in the columns of the *Queen*, as elsewhere. In which discussion the musical critic of the paper having been—as I understand, for I have not seen the correspondence—somewhat worsted, thinking to baffle and embarrass her lady antagonist by a plunge into counterpoint, indites a "review" of *Behold now praise the Lord, all ye servants of the Lord*. Full anthem by Herbert S. Oakeley, M.A. (Novello and Co.). Upon this "review" I have a few remarks to offer. They shall be as brief as is consistent with the demolition of the reviewer. I therefore at once dismiss from consideration the mere rhetoric of the article; though with regret, because a detailed criticism of it might afford amusement. I will simply confute the writer's premises. He gives, then, in support of his assertion that the anthem

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"Without taste, without judgment, without invention, and without knowledge of the rules of design and the laws of grammar."—"the following few of the many infractions of grammar which are the prominent incidents of this dreary anthem . . . and THEY NEED MENTION HERE IN JUSTIFICATION OF THE OPINION OF THE WORK WHICH WE UNRESERVEDLY DECLARE." At page 3, bar 7, the suspended 7th of B rises to the 8th, whereas all theory demands that it should fall to the 6th. Page 3, bar 9, the dissonant 4th is approached by similar motion, and is certainly not satisfactorily resolved by proceeding to the 5th. Page 4, bar 9, the 5th is approached by similar motion between the outside parts, with effect all the more offensive, because the melody of the top part descends to the objectionable note by a chromatic semitone. Page 4, bar 13, the 9th of B rises to the 3rd (which should fall to the 8th), while D passes to B (which should be retained till the 9th is resolved), and two of the inner parts proceed by similar motion from a 7th to a 5th. Page 10, bar 3, the alto and bass proceed in consecutive 7ths—a fault so glaring and obvious that most theorists have not thought necessary to register the rule against it, certain that everyone with a musical ear would recoil unwarmed from its effect."

Now, is it not almost beyond belief that not one of these "errors" exist, except in the critic's own head? Yet such is the plain fact, and I invite anyone for themselves to compare the criticism with the passages criticised; for it is really almost impossible to give an idea of the extraordinary incompetence, if not something worse, of this critic as evinced by this method of screwing out from passages perfectly free from error something "in justification of the opinion" which he has "unreservedly declared."

To take his errors—for his they are—in detail, four of them

most theorists have not thought necessary to register the rule against it, certain that everyone with a musical ear would recoil unwarmed from its effect.

Enough of these schoolboy errors have been named to justify our views, or we might greatly extend their list; we regret to expose them and would far rather have left Mr. Oakeley to his insignificance, did not the *Guardian* boastfully announced that he has furnished, during several years, musical criticisms to that journal. We can apply no milder epithet than *crony* to the act of censuring others in one who is a tyro in the art he presumes to judge, and who, in this anthem, taken at random from his total number of twenty-five small compositions, shows himself to be without taste, without judgment, without invention, and without knowledge of the rules of design and the laws of grammar. The *Guardian* vaunts Mr. H. S. Oakeley's practice as a journalist in vindication of the recent malversation in his favour of General Reid's munificent endowment of a musical professorship, by the election of this "gentleman by birth and education" to the very important and most responsible office of amateur of the theory of music in the University of Edinburgh. The *Guardian* has not improved the case of its contributor by its injudicious defence; since, if the University Court thought it more honest to bestow their chair on a gentleman by birth than on a musician by education, by long experience, and by the world's acknowledgment, it would have been far the best for that gentleman's general character to have left him in the obscurity he enjoyed before his election, and to the private admiration of the bishops, deans, and precentors who furnished his testimonials, one only of whom had the candour to avow that he knew nothing of the subject Mr. Herbert S. Oakeley would pretend to teach.

#### MUSIC AND FREEMASONRY.

SIR.—In spite of what the Pope, or Cardinal Antonelli, may say of Freemasonry, a Mason lodge is nevertheless the temple of peace, harmony and brotherly love. Many lodges honor the head of the government as their patron without his being a Freemason; therefore it appears that the Pope by his recent "bulls" against Freemasonry does not "delight to be honored."

As I know you are an intimate friend of Pius's, allow me to tell him (through you) that Freemasonry has the very noble object in view of the "cultivation and improvement of the human mind," and "may with propriety be called a science," and also "that they never open a lodge willingly without songs and music, or a piano at least." From time immemorial masons have been dubbed "jolly good fellows." Well, so they are! especially at a banquet. I know no class of people who can enjoy themselves so well, and yet with so orderly, as masons. I had an instance of this on Tuesday last.

I was fortunately present at the Installation Meeting of the Lodge of Israel (No. 205), which took place at Radley's Hotel, when our old friend and brother-professional Mr. (Bro.) Charles Coote was installed W. M. (Worshipful Master) of the lodge. This proceeding I really felt to be a great honor conferred on the musical profession, for one of its brightest ornaments to be raised to so elevated a position, and in so respectable a lodge.

A brief account of the proceedings I do not think will be out of place, to carry out the meaning of the heading of this letter.

Brother Coote was installed in King Solomon's chair with all the usual formalities appertaining to Freemasonry, the ceremony being rendered in a most impressive style by Brother Lazarus, I. P. M., after which the Brethren adjourned to refreshment. When ample justice had been done to a splendid banquet, the W. M. proceeded to propose the usual formal toasts, the intervals between which were enlivened by some beautiful singing by Miss Rebecca Isaacs and Miss Coote (daughter of the worthy W. M.), accompanied on the piano by Brother Coward, grand organist. Miss Coote gave infinite delight by her rendering of "Oh! would I were a bird," and Brother Carter's singing of "Excelsior" was warmly applauded. The toast of "The Visitors" having been drunk, and responded to by Brothers Adams and Coward, and Miss Coote having favored the Brethren with a song, the W. M., Brother C. Coote, rose and said:—

"I must call your attention for a few moments to the next toast I have on my list, the proposal of which is a very pleasing task to me, although I feel quite incompetent to do adequate justice to it. That task is the presentation of a P. M. Jewel and a Silver Tea Service to your P. M., which, as you well know, has been subscribed for by the members of this lodge to show the high respect and esteem entertained

would seem to be due to the inability of the critic to read the vocal score. He seems to think that the organ part is a simple transcription of the vocal parts. But more than this, the organ part itself, to which he evidently alludes, is perfectly correct. As to the other two, that at p. 3, bar 9, is no error at all; whilst the consecutive 7ths on page 10 may be found on almost every page of all the best church writers from Bach downwards.

The critic pretends to find two, if not three (for he is very obscure), errors in one bar, (p. 4, bar 13). From this may be estimated the value of the whole criticism!

On consideration, I abstain from referring the critic to the ordinary grammar of harmony and showing him how he is wrong even in the four mare's nests he has found in the organ part; it will answer the same purpose if you will either print the passages in question from the anthem, or, at any rate give your opinion on them at the end of this letter. Altogether this amphibious escapade is amusingly illustrative of the former part of my letter. As to the critic himself, "we can apply no milder epithet than *crony* (sic) to the act of censuring others, in one who is a tyro in the art he presumes to judge" (sic), and with this "application" I beg to remain, yours faithfully,

PISCATOR.

The passages shall be printed, and commented on in our next, provided that "Piscator" will copy out and send them.

D. PETERS.

towards him, and an appreciation of the excellent manner in which he has performed his official duties during the past year. Having made the friendship of your I. P. M., it is a very pleasing duty which devolves upon me now to present him with this testimonial, which he so richly deserves. I do not know who was the designer of this jewel, (exhibiting it to the Brethren); but whoever he was, he has shown very good taste, for it is a most splendid jewel, and I am delighted to affix it to Brother Lazarus's bosom."

(The M. W. then read the inscription.)

"The Tea Service" (holding it up to view), "I also present him with. I am holding it up like an auctioneer, but I am not going to knock it down. On each article in the service I would say this:—Brother Lazarus,—From this teapot may there issue a friendly feeling towards you; in this little mug may the "milk of human kindness" ever flow towards you; and by this sugar basin may your life be sweetened with good health. Brethren, in presenting this little token, it will not be enough to do it only in the words I have used, and therefore I beg you will join me in this presentation by drinking a bumper of wine to your I. P. M."

The toast was drunk enthusiastically. Brother Lazarus I. P. M., responded in a very appropriate speech, and subsequently, in highly flattering terms, proposed "The W. M.," which was drunk with immense enthusiasm. The W. M.:—

"In thanking you most cordially for the very handsome manner in which my name as W. M. of this lodge has been brought forward and drunk, I will not delude you by making many promises, or indeed any promises, beyond this—that I will do the best I can to perform the duties of my high office, and during my year of office I would rather you left to the end of it the proposal of my name as a toast."

After a lengthened speech in which the W. M. took the opportunity of thanking Brother Sacchi for the very kind manner in which he had proffered his assistance, as also several other Brethren present, for rallying round him and instructing him, W. M. Brother Coote again cordially thanked the Brethren for drinking his health, and resumed his seat amidst deafening cheers. The toast of "The P. N.'s" responded to by Brother Joseph Isaacs; and the "S., and I. W." acknowledged by those officers, followed, and the lodge was closed in due form.

I had nearly omitted to mention that Brother Stanton Jones was appointed and invested as S. D., and Brother Chamberlain as I. D. In conclusion I know full well that W. M., Brother Charles Coote has the love and esteem of all members of the lodge, and I also know, that he is a good Mason, and will work, as our ancient brethren worked, with Freedom, Fervency, and Zeal.—Yours fraternally,

RAMBLER, M. M.

To D. Peters, Esq. (Grand Arch.)

[February 10, 1866.]

## MONDAY POPULAR CONCERTS.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

The Director begs to announce that the remaining

## MONDAY POPULAR CONCERTS.

Will take place as follows, viz.—

Monday, February 12th.	Monday, April 16th.
Monday, February 19th.	Monday, April 30th.
Monday, February 26th.	Monday, May 14th.
Monday, March 5th.	Monday, May 28th.
Monday, March 12th.	Monday, June 11th.
Monday, March 19th.	Monday, July 2nd (extra concert for the benefit of the Director).
Monday, March 26th.	

Seven Morning Performances will be given on Saturdays:—February 10th, 17th, 24th; March 3rd, 10th, 17th and 24th.

## FIFTH (193RD) CONCERT.

SATURDAY AFTERNOON, FEBRUARY 10TH, 1866.

## Second Appearance of Madame ARABELLA GODDARD.

## PROGRAMME.

## PART I.

SEPTET, in E flat, Op. 20—MM. STRAUSS, H. WEBB, PAQUE, LAZARUS, C. HARPER, WINTERBOTTOM, and REYNOLDS . . . . . Beethoven.

SONG, "Quando a te lieta" (*Faust*)—Miss ROBERTINE HENDERSON. Violoncello Obligato—M. PAQUE . . . . . Gounod.

SUITE DE PIECES, in D minor, for Pianoforte alone—(first time at the Monday Popular Concerts)—Madame ARABELLA GODDARD . . . . . Handel.

## PART II.

SONG, "A bird sat on an alder bough"—Miss ROBERTINE HENDERSON. Clarinet Obligato—Mr. LAZARUS . . . . . Spohr.

SONATA, in B flat, for Pianoforte and Violin—Madame ARABELLA GODDARD and Herr STRAUSS . . . . . Dussek.

Conductor . . . . . Mr. BENEDICT.

To commence at Three o'clock precisely.

## FIRST APPEARANCE OF HERR JOACHIM,

Who is expressly engaged for these Concerts.

## PROGRAMME OF FIFTH (193RD CONCERT).

(MONDAY EVENING, FEBRUARY 12TH.)

## PART I.

QUINTET, in G minor—MM. JOACHIM, L. RIES, H. WEBB, HANN, and PAQUE . . . . . Mozart.

SONG, "Loving smile of sister kind"—Mr. PATEY. (*Faust*) . . . . . Gounod.FUGUE, in E minor. (*Suites de Pièces*) . . . . . Handel.

PRELUDE AND FUGUE in E minor, Op. 35, Pianoforte alone (first time at the Monday Popular Concerts)—Madame ARABELLA GODDARD . . . . . Mendelssohn.

## PART II.

SONATA, in G, Op. 96, Pianoforte and Violin—Madame ARABELLA GODDARD and Herr JOACHIM . . . . . Beethoven.

SONG, "I'm a roamer"—Mr. PATEY . . . . . Mendelssohn.

QUARTET, in D minor, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, H. WEBB, and PAQUE . . . . . Haydn.

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## NOTICES.

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To PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## TO CORRESPONDENTS.

The Index and Title for 1865 will be ready next week.

INDEX.—Next week, or, at the latest, the week after next.

## The Musical World.

LONDON, SATURDAY, FEBRUARY 10, 1866.

To the Editor of the "MUSICAL WORLD."

VIENNA, Feb. 5.

SIR,—If the few hasty memoranda here strung together, are considered worthy your acceptance, they are heartily at your service. The opinions set forth may not perhaps, in every instance, agree exactly with your own, but then you do not endorse, because you publish, them. With the Editor of a London periodical which has a column open to all comers, you may say: "We do not by inserting letters convey any opinion favourable or unfavourable to their contents," &c., &c.—It is an undeniable fact that we sometimes find concert programmes looking vastly more effective in the posters and small bills than they afterwards prove in reality. This was lately exemplified by the second "Gesellschaftskonzert" with Cherubini's Symphony, and Beethoven's "Stephansmusik." Who could help feeling grateful to Herr Herbeck for being the first to give us a performance of two works, in a complete form, by two great masters? But the worthy Capellmeister himself can scarcely be angry with his audience for not being at all delighted with one of these compositions, and not in ecstasies with the other.

A grand Symphony from an Italian pen is, of itself, something out of the ordinary course of things, and, in addition to this, the present Symphony by Cherubini had until lately been always veiled in the deepest and seemingly most impenetrable obscurity, at least, for the Viennese. The Museums-Gesellschaft of Frankfort obtained the MS. from the London Philharmonic Society, and lent it to Herr Herbeck. Mr. Hogarth says nothing about a Symphony by Cherubini, though he mentions, in his book, some Overtures and a Cantata composed by him for the Society. However, we may conclude almost with certainty, on other and undoubtedly good authority that this Symphony in D major, the only one ever composed by Cherubini, was written for the Philharmonic by the grand old master, and conducted by him at their concerts in the spring of 1815. It has never been engraved, but the composer has used the leading ideas—whether before or after he wrote the Symphony, I cannot say—in a stringed quartet. Whoever went full of great expectations of what he was going to hear in the Symphony, the other day, must have been greatly disappointed. It requires all our reverence for the name of the celebrated operatic composer to enable us to hear

to the end such an old-fashioned tie-wig sort of affair. Let no one fancy he will find in it the full flow of ideas and the dashing energy that characterise Cherubini's best operas. He will find merely a Haydn-like Symphony of artificially increased proportions, but without soul. By the way, Haydn, whom Cherubini himself looked upon as his musical father, has contributed in no slight degree towards the Symphony under consideration, but, however much the whole plan and numberless melodic turns remind us of "Papa," there is not the slightest approach to his freshness and his roguish humour. The seriousness of the Florentine *maestro*, who, in this instance, felt a kind of constraint imposed upon him by the grandeur and unusual nature of his task, sinks into mere dry and artificial pedantry. We can perceive unmistakably how hard he labours to work himself out of the real and the adopted country of his music, namely, Italy and France, into the German style, but, in the effort, everything like spontaneity, everything like originality, is lost. There are, it is true, some interesting passages from time to time, but the hearer feels notwithstanding a sense of relief when the Symphony is brought to a close. The audience seemed to breath afresh, new life appeared to spread all through the place, at the very first bars of Weber's "Concertstück," which Herr Tausig gave like a first rate *virtuoso*, which does not quite mean like a real artist. He played with the difficulties, it is true, but then he played, also, with the composition itself. This was a serious fault, and imparted a kind of patchwork, used-up, character to his performance. The audience, however, were profuse in their applause. Two choruses—one a pleasing production of no great importance by Herr Julius Mayer, and the other, Mendelssohn's "Primel," which was encored—were charmingly sung. The Vocal Union is most certainly in a highly efficient state, and, as far as execution goes, is one of the principal supports of these concerts. On the present occasion, at any rate, the band was much inferior. Not only were the wind instruments painfully out of tune, but they gave the numerous little solos in Cherubini's Symphony and Beethoven's "Stephansmusik" with a want of delicacy positively pitiable. None of the blame of this, be it understood, attaches to Herr Herbeck, who at this concert, as at every other where he officiates, proved himself an energetic conductor, full of his task.

An especially interesting feature in the programme was the last number, namely: Beethoven's music to Kotzebue's play of *König Stephan*, or, as it was originally entitled: *Ungarn's erster Wohlthäuter*, anglicè: *Hungary's first Benefactor*. As I have already stated, Herr Herbeck has the merit of having been the first to produce this music in a complete state at a concert. Previously, it was the fashion to give only certain selections, while only two pieces, the Overture and the "Festmarsch," have been engraved. The new edition of Beethoven's complete works, published by Messrs. Breitkopf and Härtel, is the first in which a proper place has been assigned it. It was composed, as most of your readers are doubtless aware, for the opening of the German Theatre at Pesth in the year 1812. Kotzebue received a commission to write a Trilogy on some subject taken from the history of Hungary, and Beethoven was requested to compose the music of the prelude and postlude, if I may so translate what the Germans designate by the term: "Nachspiel." The one-act prelude, with choruses, which opened the grand performance on February 9th, 1812, was *Ungarn's erster Wohlthäuter*, and represented some of the most important events in the life of King Stephen. The drama itself, properly so called, which Kotzebue had written and christened *Bela's Flucht*, (*Bela's Flight*) could not, for many reasons, be performed, and a piece named *Die Erhebung von Pesth zur Königlichen Freistadt* (*The Elevation of Pesth into a Royal Free City*) was substituted. This was followed by the "Nachspiel," postlude, epilogue, or afterplay,

*Die Ruinen von Athen*, with songs and choruses. This music, with which the public have become familiar by its being frequently performed at concerts, is far superior, not only in actual quantity but also in musical worth, to that written for *König Stephan*, in which we in vain seek for such wondrously effective productions as the "Dervish Chorus," or the "Turkish March" from *Die Ruinen von Athen*. Beethoven treated the prelude in a far more superficial style, employing the music more as a decorative adjunct than an independent element; he reserved his full strength for the more grateful subject of the epilogue. In *König Stephan*, we see only the paw of the lion; in the epilogue, we behold the lion himself. In order to appreciate properly the music to *König Stephan*, we must not, for an instant, lose sight of the *theatrical* purpose for which it was composed. It was confined to circumscribed proportions and to the most popular forms possible, and was intended rather to illustrate a series of tableau-like scenes, in quick succession, than to fill a regular dramatic plot with the breath of life. Kotzebue's wretched verse could not possibly inspire the composer, and the purport of the piece was so exclusively Hungarian that Beethoven could not hope his work would last beyond the festivity which called it into existence, or continue an independent existence for the non-Hungarian public of Europe. We must, therefore, expect nothing more than a quantity of music quickly thrown off for a particular occasion, but even such music is a treasure not to be neglected when the composer is Beethoven. It dates, too, from the freshest and most luxuriant period of his career (Sixth and Seventh Symphony). The blood pulsates quickly and warmly through the Overture, but its strangely disjointed form is an obstacle to anything like homogeneous effect. The first two male choruses are simple, perhaps too simple, and the smallest shreds of Beethoven's Imperial Purple. The women's chorus, on the other hand, with its delicate flute-garlands, possesses a magic charm. The "Festmarsch" is imposing—not by the novelty of its motives, but by a certain grandiose popular character, of which no one but Beethoven was capable. The very short "Religious March" suffers considerably by comparison. The most ineffective parts for a concert-room are the melodramatic parts, though, in its proper place the musical accompaniment of "Stephen's Vision" must be exceedingly effective. The final chorus, with its striking high soprano tones, and its boisterous orchestration, is extremely fine; I can easily imagine the enthusiasm it created among a Magyar audience of 1812. Still, however much we may admire and value this music, considered relatively to its *theatrical* purpose, we cannot deny that it fails to make a deep impression in the concert-room. When it was last performed in Cologne (under Ferdinand Hiller), it was almost passed over unnoticed; here in Vienna, certain details did, at any rate, rouse up the audience. The ladies of the Singverein deserve an especial vote of thanks for the heroic powers of endurance they displayed in the final chorus. Herr Hellmesberger's third Quartet-Soirée, this year, made the hundredth and fiftieth given since the establishment of this fine series of concerts, which have done so much for good music in Vienna. The audience proved, by the length and cordiality of their reception of Herr Hellmesberger, that they recollect the fact, and were delighted at having an opportunity of acknowledging his services. The programme included Mendelssohn's E minor Quartet, one of the finest cabinet pieces of Herr Hellmesberger and his fellow-labourers, Beethoven's E flat major Quartet, Op. 127, and a new Pianoforte Quartet in C major, in which Herr Dach took part, by Rubinstein. The theme of the first movement is very beautiful, though far from having been turned to the best advantage. The general impression produced by this movement, which, after many dead locks and insignificant phrases, picks up towards the end, was a favorable one.

Less striking, but still quick and lively, is the Scherzo. From this point, as is usual with Rubinstein, the work deteriorates most rapidly, and the audience received the last two movements with icy coldness, after having loudly applauded the first two. Had not Herr Hellmesberger curtailed them considerably, the dissatisfaction of the public might probably have not been confined to mere silence. The Adagio, intolerably spun out, resembles a dreary desert, in which the welcome tones of a human voice are heard only at very distant intervals. There is nevertheless a certain sad and gloomy charm about it. But in the Finale, there is nothing, absolutely nothing, by which we can catch hold—neither musical fancy, poetic feeling, happy melodic ideas, or artistic workmanship. The whole is crude and unattractive, and appears as though written in red-hot haste, so that the Quartet might, somehow or other, be brought to a conclusion. In this short notice of Rubinstein's latest production, I have unfortunately sketched the history of nearly all his larger compositions. I am not acquainted with a single one, which, maintaining the same level throughout, can lay claim to be considered satisfactory as a whole. His fancy is like a straw-fire, blazing up for a second and then extinguished for ever. He does not possess art and endurance enough to prevent this; his self-criticism, too, never suggests that, in consequence of his mania for continuing hap-hazard, slap-dash, without due reflection, though he may please his hearers, at the outset, by a cheery blaze, he has left them, long ere he has concluded, shivering round a heap of mere comfortless ashes.

—o—

C. R. F.

## DISHLEII PETERSII MEDITATIONES.

**I**RISE from the perusal of a law report of considerable interest.—RYAN v. WOOD. Under examination it was elicited from plaintiff that some gibes in verse had appeared in the *Musical World*. "By the by," observed plaintiff, "I believe there was one written upon Mr. Coleridge." I have searched for that gibe on Mr. Coleridge, but have failed to discover it. Mr. Coleridge was chief counsel for defendant, which makes it the more provoking. Nevertheless, as a consolation, I have stumbled on another which refers to the distinguished judge who sat on the bench on the occasion to which I allude.

CCXXXV.

There was a Lord Chief Justice Cockburn,  
Who made both a grave and a sober 'un;  
His judgements and summings  
Betray'd no shortcomings,  
To be just bein' the one aim of Cockburn.

This is clearly not libellous, nor does it involve gibe. Horace could not have addressed Mecænas, or even Augustus, in a tone more courteous. I have heard this and the other three hundred verses of the same kind which appeared in the *Musical World* some three years since,\* attributed to one Charles Lamb Kenney. If they are the product of Charles Lamb Kenney's brain, I felicitate him on having what neither Charles Lamb, nor Kenney, nor both wits combined, could have invented.

Quid dedicatum poscit Apollinem vates?

What does the poet request of consecrated Apollo? To enjoy property and health, and *integrâ cum mente*, with understanding unimpaired, to pass an honored virility, and retain the gift of song.

That is what the poet asks, and that is what I wish to Charles Lamb Kenney (also that he may be nourished with olives, chicory, and light mallow,)—always providing that he is the author of *Nonsensical Rhymes for Nonsensical Times*, which appeared in the *Musical World* some three years since. Bind his brows in laurel, put white raiment on him, and seat him upon a satin throne—

"similique triumpho  
Perda caballum Praetor seit."

Thus would I have him bound and clad and seated.

D. P.

\* In 1863.

## MONDAY POPULAR CONCERTS.

The concert on Monday evening began with Schubert's very long, very diffuse, and very interesting string quartet in D minor (fourth time), which was led with consummate skill by Herr Straus, associated as usual with Herr L. Ries, Mr. H. Webb and M. Paque. The movements which seemed most thoroughly to please the audience were the air with variations and the *finale*, both vividly characteristic of Schubert. The other quartet, which came at the end of the concert, was one by Haydn, new to the Monday Popular Concerts. *Connaisseurs* will recognise it by the opening bars:—



The pianoforte sonata was also new to the concerts. Dussek's *Farewell* (in E flat, Op. 44). The French name of the sonata is *Les Adieux*, and it was dedicated to Clementi, which has caused a most admirably witty critic in a morning paper some anxiety. "A Clementi" was, in accordance with French fashion, at the top of the title-page. Hence these tears. Dussek dedicating a work to Clementi wrote his very best, and showed that he also was a giant. *The Farewell* is one of the most gorgeously beautiful works for the pianoforte not composed by Beethoven; and as Dussek died in 1812, and composed this sonata in mid-career, he could have owed little to Beethoven, who, at the time *The Farewell* was written, was only Mozart-Beethoven, not the Beethoven-Beethoven he afterwards became. A more noble performance than that of Madame Arabella Goddard has rarely been listened to. Every movement obtained a sympathetic exposition from those facile fingers, now glowing with fire, now aerially delicate in their touch, now comet-like in their velocity. Most of all, however, if a choice must be made, was I enchanted with the *adagio*, that grandly expressive movement in which Dussek dives almost as deep into the sea of sorrow as Beethoven himself. But all was good, and the sonata came forth in majesty as a perfect whole, just as Dussek must have conceived, and just as he might have played it—always supposing he had under his hands that glorious, magicked pianoforte of Broadwood's. I do not remember such another instrument. *Brief*.—*The Farewell* was another *Invocation*, and thus a second time\* the young English pianist has put fresh laurels on the brow of the old Bohemian, whose old laurels have long been somewhat dusty. Of the delicious sonata for piano and violin, Op. 24 (in F), where Beethoven absolutely revels in melody, I need say no more than that it was played "to perfection" by Madame Goddard and Herr Straus, and created the utmost enthusiasm. The *scherzo* (so capriciously coquettish), the slow movement (so Mozartish—I like Mozartish better than Mozartean), and even the *rondo* (so all that could be wished) might have been repeated had the players been so inclined. They were unanimously called forward at the end.

Miss Banks was the singer. She gave Glinka's charming "Lullaby" and Schubert's more charming "Barcarolle," both in her best manner. Mr. Benedict was at his post (*Dieu merci!*).

COVENTRY FISH.

**MORNING CONCERTS AT THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.**—We are pleased to learn from an advertisement in our columns of this evening, that the proprietor of these time-honoured rooms (Mr. Robert Cocks), is now able to make engagements for *Morning* as well as for *Evening* Concerts. It may interest the reader to know that the great Joseph Haydn made his first bow to an English audience in the Hanover Square Rooms, and that his twelve grand symphonies (composed for Salomon's Concerts), were first performed there, Haydn himself conducting in the orchestra.—*Globe*, Feb. 6.

**THE UNIVERSITY COLLEGE HOSPITAL.**—The rehearsals of M. Gounod's new oratorio, *Tobias*, have been frequent, and the chorus is now almost perfect in the work. A large attendance is expected at St. James's Hall on Tuesday night, when the performance takes place. A good sum we hope will be realized for the charity for whose benefit the oratorio is to be given.

\* Query—a third time? Can we forget *Plus ultra?* Mr. Fish is oblivious.

D. PETERS.

## MORNING CONCERTS.

The Chairman of the Middlesex Sessions laid before the Court the following letter from the Home Office, and a copy of the opinion of the law officers of the Crown as to the power of the Lord Chamberlain to license rooms for morning concerts:—

"Whitehall, Jan. 1. 1866.

"Sir,—I am directed by Secretary Sir George Grey to transmit herewith, agreeably to your request, a copy of the opinion of the law officers of the Crown on the case, which was laid before them, as to the power of the Lord Chamberlain to license the rooms for morning concerts. "I have the honour to be, Sir, yours obediently,

H. WADDIN, JUN.

"Henry Pownall, 63, Russell Square."

## OPINION.

"We are of opinion that the power of the Lord Chamberlain under the 25th Geo. 2, cap. 26, sec. 4, to license 'public entertainments,' by virtue of which concerts in the Hanover Square Rooms were licensed until 1843, is not taken away or affected by the 6th and 7th Vict., cap. 68, which relates to a different subject matter, viz., theatres and stage plays, as herein defined; and that valid licenses may still be granted by the Lord Chamberlain for such concerts, notwithstanding the supervision of such license since 1843.

"Signed, ROUNDELL PALMER,

R. P. COLLIER.

"Lincoln's Inn, Dec. 13, 1865."

The Chairman remarked that he believed parties had been subjected to very great inconveniences by the stringency of the Act of George the Second, which made them liable to a penalty of £500 if a concert was commenced before five o'clock p.m., and also to have their licenses taken away. He only made these observations to show the Court the importance of the subject that the minds of those who wanted to have morning as well as evening concerts might be relieved.

## TO DISHLEY PETERS, ESQ.

SIR,—I was travelling last winter from Madrid to Vienna in the company of the famous composer, Franz Lachner. My asking him how he was satisfied with his new rival at the Royal Opera, Herr Wagner, he said something like he wished he was somewhere where red pepper grows. During our conversation he told me the following interesting incidents:—At the audience he had with His Majesty the King of Bavaria, after his coming on the throne, His Majesty said to him, "I hope I shall have the pleasure to hear the works of my favourite composers as often as possible." Herr Franz Lachner courageously enquired of His Majesty who his composers were? to which His Majesty replied, "Well, Beethoven, Mozart, Weber, and Wagner." Poor F. Lachner felt very much embarrassed, but again courageously addressed His Majesty and said, "He quite shared the royal taste for the first illustrious names, but it was impossible for him (F. Lachner), who was educated in a certain religious faith, to make so sweeping a change in his religion as to admire Herr Wagner." His Majesty made a most gracious bow and signalled to F. Lachner to retire. From that time F. Lachner's influence at the Royal Opera House gradually decline.—Your obedient servant,

ALEXANDER REICHARDT.

Boulogne-sur-mer.—Feb. 7.

—o—

MR. EDITOR,—Will you be kind enough to allow a few young ladies, including myself, to address a few words to D. Shiley Peters, Esq., as we wish to make known to that gentleman that we think him very unpolite in his remarks on amateurs in general, and excessively ungallant towards ourselves. It is really too bad, after having expended years in practice, running to rehearsals in all weathers, many of us living miles from Exeter Hall, to be told that we had better mind our own business and let musicians alone. This is poor encouragement, and very different from anything we ever heard before from any musical gentleman; beside if his advice were taken, what would become of the next Oratorio announced for performance. Surely Mr. Peters cannot be in earnest. If so, he must be a very singular person, to say the least. We hope he will be able to explain away this rash expression, or I assure him he will never be a favorite among the ladies.

SARAH SOPRANO.

February 6th, 1866.

MR. BALFE is expected immediately from Madrid.

## To the Editor of the MUSICAL WORLD.

Sir,—May I request you will correct an error which occurred in your impression of the 27th inst. (*Muttoniana*). The name of the authoress of "Don't lend your umbrella," sung at Queen's Villa, Ravenscourt Park, on the 13th, is *Curtis N. Grant*, composer of "The Freemason's Polka," not *Caroline Grant*, as stated. Trusting to your usual courtesy to accede to my request, I remain yours truly,  
52, Manchester St.—Jan. 29.

CARLINE N. GRANT.

## To the Editor of the MUSICAL WORLD.

Sir,—Schindler, the biographer of Beethoven, gives a curious little story about the origin of the famous *allegretto* of the Eighth Symphony, that bright little movement which has fascinated the world as completely, perhaps, as any single bit of the composer's work. He says that, one day in the spring of 1812, Beethoven, Maelzel, and a few friends, were having a "farewell dinner," the farewell meaning that Beethoven was going to Linz to see his brother John, and work at his Symphony in F, while Maelzel was starting for England, where he was to bring out his "automaton-trumpet." This last "artistic" journey, however, was delayed on account of the "Metronome," which the clever mechanician had just then invented, and the merits of which had earned a public testimonial, from Salieri, Beethoven, and Weigl, declaring its utility. The testimonial, as we gather from Schindler's rather confused narrative—he never can tell the smallest story clearly—consisted of a little round for four voices, celebrating the glory of the machine and its inventor in the following ingenious verses:—

Ta ta ta ta .....lieber lieber Maelzel.  
Ta ta ta ta .....leben sie wohl, sehr wohl.  
Ta ta ta ta .....Bauer der zeit, der zeit  
Ta ta ta ta .....großer großer Metronom :

the "ta, ta, ta," being a vocal rendering of the click of the metronome. This musical joke, the authorship of which does not appear, but which may well have been Beethoven's, gave him the theme for his *allegretto*, the notes of the first line of the round being the same as those of the first two and a-half bars of the movement, and bearing the metronomic indication, "quaver = 72." The round was trolled out, we may suppose, more than once at the farewell jollification, and the fancy of the composer must have been tickled by the quaintness of the rhythm, a fancy which grew into the wonderful piece of inspiration which, if it was the only extant relic of the man, would proclaim him to have been one of the immortals. If the story is true—and it probably is, for Schindler says he got Beethoven to let him take a copy of the round—it records, perhaps, the most important service done to the world by that otherwise most vain apparatus, the mechanical metronome, and it is one additional proof of the potency of rhythm as a generating force in music. The rhythm of the *allegretto* is the first thing that strikes every hearer; it is that which makes it sound so unlike every other piece; and now that we have it as a whole, we can almost fancy the lovely melodic phrases which answer to the opening bars to have been wrapped up in that first theme, so spontaneously do they seem to flow out of it. But it is this spontaneity, of course, that gives the Beethoven stamp to the work. There is a "ta, ta, ta," in *Don Giovanni*, but neither the "Stata Gentilissima" nor the *Allegretto* could have been written by common men. This Eighth Symphony opened the second half of the winter musical season at the Crystal Palace on Saturday the 27th ult. After six weeks' interval, the band seemed to play with fresh vigour, and the audience to listen to its music with a fresh zest. The last hearing of this symphony happened to be at a certain provincial concert, where the band was small (and therefore noisy), the players tired, and the conductor a non-conductor, or more properly a misconductor. Perhaps the remembrance of that harum-scarum strange performance helped to make Mr. Mann's band sound more delightful than ever. Thus, at least, it did sound. Never, we really believe, has more admirable playing of these symphonies been heard—not, at least, in England; and I have yet to learn where, with one exception, can a more finished and exquisite rendering of the masterpieces of music be heard than at these Crystal Palace Concerts. The one exception is the "Conservatoire" at Paris, where, without doubt, completeness of means and perfection of execution have been combined, as they have been combined nowhere else. But is it not a pity that while the ideal of excellence is thus so nearly reached, the only *insuperable* obstacle to its being actually reached should be a mechanical or pecuniary difficulty? Cannot the directors of the Crystal Palace now see their way to providing the only thing wanted to make the band entirely what it should be—namely, a small reinforcement of "strings"? With audiences of 5,000 per *l.*, it surely is not unreasonable to ask this question. How many crowns or half crowns are wanted to pay for the required extra fiddlers? Only a fraction certainly of the margin of increase achieved in this last year or two. To stint the concerts now must be bad economy. It is obvious, letting any question of *prestige*, that they bring a good revenue to the place. What else than Beethoven and a band alone

would draw 5,000 people to the top of Sydenham Hill on miserable winter afternoons? With the little addition asked for, the orchestra would soon do itself full justice. It now cannot do that. Every bit of praise it earns has to be tempered with the provoking qualification, that though the *playing* was perfect, the *result* was a little less than perfect, the deficiency being due, as the poor critics must be by this time quite tired of saying, to the "comparative weakness of the 'string' department, which somewhat impairs, especially in the *fortissimo* passages, the effect of the *ensemble*, by disturbing the proper balance of tone," &c. I hope this will be the last season that such a complaint need be repeated. A judicious liberality on the part of the management will be appreciated by their musical clients, who really cannot be blamed for a little grumbling in this matter, knowing as they do that the salaries of fiddlers are not quite those of *prime donne*, and that every square foot added to the once little, but now vast concert-room, must have meant an increase in half-crowns.

Two other pieces were played besides the *Symphony*, each of which deserves special mention. One was a violin concerto by Spohr (*the Scena Cantante*), the other Professor Bennett's overture, *The Naiads*. In the first Herr Strauss was the soloist, and played in a style which roused the enthusiasm of the audience. When this gentleman made his first appearance, a little while back, at the Monday Popular Concerts, his playing was at once recognized as that of an accomplished artist; but a player must be heard, as it were, "all round," before his merits can be thoroughly tested. Such testing at the hands (or ears) of London audiences Herr Strauss has now had, and if anything were needed to confirm the position he has earned as a quartett leader, it would be the splendid display he gave on Saturday of the best qualities of a soloist. A more "satiny" tone, to use a lady's metaphor, and a more irreducibly finished, and at the same time broad, easy delivery, we have seldom heard. The overture is one of those pieces, the hearing of which makes one happy to think there are such things as Crystal Palace Concerts. Perhaps, if there had been such fit audience at hand in Dr. Bennett's earlier time, we might not have to regret that such a pen as his has been so long idle. Such a regret is brought forcibly to the mind when one hears *The Naiads*. But putting this aside—for we hardly dare complain, with the remembrance of that noble music still in our ears—let us only say, may we hear more and more of what Dr. Bennett has found time to write. The foolish notion that such music is to be scorned because it happens to be coloured by the feeling that of another man, or even inspired by it, is rightly answered by Mr. Manns in his programme. If no art is true but that which is independent of all other art, then there is no such thing as true art. If anyone calls *The Naiads* and *The Woodnymphs* Mendelssohn-and-water, we can only say, would that a score of men would arise who could produce a like compound. Every bit of such music is a precious possession; and though no money can measure its value, any more than mere money can produce it, we may hope that the time will come when it will be seen to be wisdom to make provision, in the name of and in behalf of the public, for preventing the waste of power so valuable.—I am, Sir, your constant

READER.

D. PETERS, Esq.

—o—

To the Editor of the MUSICAL WORLD.

SIR,—A few stray notes may be made,—whilst detained at Boulogne by foul weather,—of the latest (or eleventh of the fifth season) "Concert Populaire de Musique Classique," given at the Paris *Cirque Napoléon*. The programme was unexceptionable, and consisted of—

Symphony in E flat.	Mozart.
Overture to the <i>Prophète</i> (never before played in public).	Meyerbeer.
All'grado Scherzando from Symphony No. 8.	Beethoven.
Overture, Allegro appassionato, Scherzo, Andante, and	
March from "The Midsummer Night's Dream".	Mendelssohn.

The Symphony of Mozart was produced by the mighty and prolific master in 1788, during which year, as we were reminded by the *Entr'acte* circulated at the concert, the last Symphony in C (not the "Jupiter")\* and the glorious G minor were composed; as well as three sonatas, a concerto and several *morceaux* for piano-forte, four trios, forty dances or waltzes for orchestra, some canons, German songs, and the instrumentation to Händel's *Acis and Galatea*. The performance of this symphony, under the direction of M. Pasdeloup, conductor of the orchestra, which has been expressly formed by him for these concerts, was remarkable for precision and refinement rather than for energy. The satisfactory acoustic capabilities of the "Cirque Napoléon" were obvious at the grand and pompous commencement of this symphony, at the first few bars of which—and there alone throughout the work—a slight alteration was made by the composer, as may be seen from in-

\* The "last symphony in C," the symphony with the fugued *finale*, is no other than the *Jupiter*—the 49th and last symphony composed by Mozart.—D. PETERS.

spection of the original MS. of the score, at present in the Royal Library at Berlin. The *Allegro* was taken somewhat slower than usual, and rather gained than lost thereby; the *Andante* in four flats, with its divine melody and superb modulations, elicited the usual enthusiasm; the last chord of the popular *Minuet* was received with loud calls of "bis"—or, to use that which is now an Anglicism, was "encord'd" and repeated. This redemand was well merited, for the trio in this movement was executed with the perfection of grace and refinement. The *Finale* pleased the audience less, and was taken very fast. The overture to the *Prophète*, never having been played before in public, was the most interesting item in this programme. It is a worthy prelude to Meyerbeer's grand opera and should be obtained, if possible, for Covent-garden, where, under Mr. Cesta's *laison*, it could not fail to be received with the utmost enthusiasm. It commences (in the key of C minor) with the simple iambic enunciation of two notes (tonic and dominant, ascending) given out in unison and *pizzicato*. This is followed by the principal subject of the overture, and a masterly sketch of some of the leading themes in the opera, including "Re del Ciel," and the second part of the March—here however introduced a semitone lower than the key in which it is set in the Coronation scene. In the second division of this overture its first subject is treated fugally, and reminds the hearer of Meyerbeer's *penchant* for this kind of work—as shown in his *Sughetta* on "Rule Britannia" in his March for the opening of the Exhibition of 1862. The effect of this part of the overture is admirable; the fugue commences *piano e con sordini*, and the working up to the climax in the major key is thrilling and impetuous beyond description. I am inclined to rank this overture as Meyerbeer's best, and regretted with the rest of the audience that the general cries of "bis" were on this occasion not complied with. But the inexorable conductor remained deaf to all such cries, and to show that repetition was impossible, removed the MS. score from his desk, and calmly sat upon it.

The enthusiasm with which this work was received was tremendous. The following extract from the "Entr'acte" of this unknown and, we imagine, unpublished overture, may be of interest to musicians:—

"Cette ouverture écrite dans le style symphonique a pour motif principal le beau plain-chant des anabaptistes 'Ad nos ad salutarem undam' traité dans le genre de ce qu'avait déjà fait Meyerbeer pour le choral de Luther dans l'introduction des *Huguenots*. Cette belle page symphonique a été dite par l'orchestre de l'Opéra aux répétitions du *Prophète*. Mais les dimensions générales de l'ouvrage, dans lequel on a pratiqué cependant de grandes coupures n'ont pas permis de conserver ce morceau qui, lui-même, est conçu dans des larges dimensions. Meyerbeer, avec son intelligence habituelle et son tact rigoureux, en fait de choses d'art, a préféré voir supprimer complètement cette ouverture plutôt que d'en réduire le plan et les développemens à de mesquines proportions. Elle n'a jamais été exécutée en public."

The second movement from Beethoven's symphony in F was taken so excessively fast as to produce only half its usual effect. Indeed, both band and conductor seemed far less at home in the music of the Emperor of the Orchestra than in that of Mozart or Mendelssohn.

The whole of the instrumental music to the *Midsummer Night's Dream* was deliciously given. For some unaccountable reason the five movements are seldom if ever given consecutively in England, and, stranger still, as seldom is this exquisite music performed, in Shakespeare's native land, with the immortal poem to which it is "incidental," in its proper and legitimate place—namely, in the theatre. Both the *Allegro* and the *Scherzo* were redeemed; the latter was repeated, and I have never—even in Saxony—heard it better played. The concert commenced at two o'clock and lasted two hours.

Regret has more than once been expressed in your columns that there is no regularly established popular concert of *orchestral* classical music in London. The "Monday Popular Concerts" have achieved wonders towards the appreciation of the works of the great masters, but only of their *chamber-music*. The orchestral concerts of the two Philharmonic societies, and of the Musical Society of London, are chiefly for "subscribers," and are only given during the season. Those, again, of Mr. Alfred Mellon, and latterly of Signor Arditto, although excellent in their way, are of rare occurrence, and are not exclusively "classical" or instrumental. The admirable concerts at the Crystal Palace—conducted by Herr Manns—approximate nearest to the German model. But it is remarkable that in a capital which now claims to be considered one of the most musical in Europe no such concerts as those under notice are to be heard all the year round. In the musical capitals of Germany, symphonies and overtures by the greatest masters may for a few pence be heard almost daily. Thus the German people are familiar with these great works—as is the London public with the music in the *Trovatore* or the "Mabel" Walz. The permanent establishment of really high classed Popular *orchestral* concerts would, we are convinced, do even more than has yet been done to raise the taste of the public.—I am, Sir, yours faithfully,

H. S. O. GUARDIAN.

**CRYSTAL PALACE.**—Number of visitors who have witnessed the pantomime, &c., and Ethardo, since Christmas—184,393. Corresponding period, Christmas 1864-5—154,497; 1862-3—123,477 (when Blondin performed as monkey in pantomime).

**MR. AGUILAR'S MATINEES.**—The first of the present season took place on Wednesday last at Mr. Aguilar's new residence, Gloucester Crescent. The following was the programme:—Sonata in C minor—Mozart; Melodie Caprice—Aguilar; Bolero—Aguilar; L'Etoile des mers (Scherzo valse)—Mausour; Sonata in A flat—Beethoven; Lieder ohne Worte—Mendelssohn; Fantasia on an air from *Fra Diavolo*—Aguilar; "The stars are brightly beaming" (transcription)—Aguilar; Dream Dance—Aguilar; and Danse des Lutins—Aguilar. The rooms were filled with a fashionable and intelligent audience.

**ROYAL GALLERY OF ILLUSTRATION.**—The approaching season requires a change even when success is unabated; and Mr. German Reed, after running the "Peculiar Family" for a year, and still finding the public taste unsatisfied, is compelled to resort to novelty. A new entertainment, by Mr. F. C. Burnand, the popular burlesque writer, is, we hear, in active preparation; and Mr. John Parry leaves the best of his numerous domestic scenes to describe the incidents of "A Wedding Breakfast." Mrs. Roseleaf's "Little Evening Party" will therefore be given for only few nights more.

**NORTHAMPTON.**—(*From a correspondent*)—At the Second Subscription Concert, given in the Town Hall, on Wednesday evening, the 31st ult., Miss Susanna Cole, Miss Emma Heywood and Mr. G. W. Offord were the special vocalists. The audience—a large and very fashionable one—seemed greatly pleased with Miss Susanna Cole's singing and encored her in Bishop's "Tell me, my heart," and applauded her warmly in "Di piacer." Miss Emma Heywood made a good impression in Mr. Hull's song "The Storm;" and Mr. Offord's nice voice and feeling told with excellent effect in the song from Wallace's *Lurline*, "My heart's first love." The three were encored in Curschmann's trio, "Ti prego," and the trio from Mr. Balfe's *Rose of Castille*, "I'm not the Queen." Various glees and part-songs were efficiently sung by the choir, and Mr. McKorkell, the conductor, gave three performances on the pianoforte.

**SHEFFIELD.**—Mr. Freemantle gave a miscellaneous concert in the Music Hall on Monday evening. The band of the 15th Hussars, under the direction of Herr Rasthof, played the overture to *Zampa*, a selection from the *Ballo in Maschera*, the "Mabel" Waltz, and Hartman's *Lara* Quadrilles. Miss Susanna Cole was the solo vocalist and, although isolated, sang with great spirit. She is a very pleasing singer, with a voice remarkably well in tune, and cares not to encumber it with an unnecessary amount of embellishment; but what she does adopt is characterised by fine taste and perfect execution. Such a vocalist may well become a great Metropolitan favourite; a position (judging from a critique in a leading journal of yesterday\*) we find she has attained. The music given to Miss Cole included two cavatinas by Rossini and M.-yerbeer, the ballad "Five o'clock in the morning," Herr Ganz's song "Sing, bir-lie sing," and the jewel song from *Faust*. The last was most brilliantly sung by Miss Cole.—*Sheffield Daily Telegraph*, Feb. 6.

**ETHARDO.**—The new sensation wonder at the Crystal Palace will terminate his present engagement this day after the "Saturday Concert." His Ascent and Descent on the spiral column will be given by gas light. During the Christmas holidays upwards of two hundred thousand persons have witnessed this daring and marvellous feat.

**VIENNA.**—According to report, Herr Ullman took 40,000 florins at his thirteen Patti Concerts.—The Schubert Collection which the late Herr Spann, recently deceased, inherited from Herr Witacek, now passes, in conformity with the wishes of the latter gentleman, into the hands of the Gesellschaft der Musik Freunde, or Society of the Lovers of Music. The collection is said to be an extremely fine one, and to contain several totally unknown productions, especially songs, by the gifted composer. The public have a right to expect that the Society will not act as scrupulously with regard to their legacy as Schubert's personal friends have acted. "We never," observes a writer in a Vienna paper, "have been able to understand this mode of evincing reverence and friendship towards a great composer, a mode which consists in jealously guarding like misers, under lock and key, the treasures he has left behind, and depriving both his contemporaries and posterity of them. This mode of proceeding did not, however, prevent the fire being lighted with MSS. of operas by Schubert, in the house of Herr H. Trenbrenner, one of his 'old friends.' Two young men, Herr Hellmesberger and Herbeck, who were scarcely born when Schubert died, have done more for his reputation than all his 'old friends' put together. We trust that the Committee of the Gesellschaft der Musikfreunde will be duly impressed with a sense of the responsibility which has devolved on them, and adopt measures conceived in a liberal spirit for the propagation of Schubert's still unknown works."

Some ladies, wishing to assist the members of the ballet in time of sickness or distress, are endeavoring to found an institution by which they may be encouraged to help themselves. For the furtherance of this end it is proposed that each person wishing to become a member shall deposit in the nearest Post Office Savings' Bank not less than the sum of one shilling every fortnight, or as much more as she conveniently can, taking care that the deposit be not less than six shillings and sixpence per quarter. The post-office bank books shall be produced each quarter day for the inspection of the committee at No. 1, Park Lane. The books and the money will remain the property of the members, who may, at any time, withdraw any part of their savings; taking care, however, as a condition of membership, to leave a sum of not less than one pound per annum. The committee are endeavoring to raise a fund out of which they propose to pay a per centage on the deposits, equal to, and in addition to, that allowed by the Government, and further, on the application of any member in cases of sickness, with a medical certificate, or in any other case of distress, to grant such weekly sum as the committee find advisable under the circumstances, and according to the funds at their disposal. Each person intending to become a member is requested to send her name and address to Mrs. Blakeley, 1, Park Lane, W., stating the date on which she has commenced to deposit. And on the next and every succeeding quarter-day she must present her book at 1, Park Lane, between the hours of 2 and 6 p.m., either by post, by deputy, or (in every case where it is possible) in person, thus ensuring a personal acquaintance with the ladies who form the committee.

**PRAGUE.**—An operatic novelty entitled *The Brandenburgers in Bohemia* (we refrain from giving the title in the original tongue), by a musician of the name of Smetana, has been produced with success. Herr Smetana, a Bohemian, *pur sang*, is, to a certain extent, a martyr for the cause of art and national feeling, as he resigned a permanent post on purpose to bring out his opera here. But something more is required for a Bohemian opera than to fix the scene on Bohemian soil, and adopt the Czechish language as the medium of communication between the various *dramatis personae*. Herr Smetana, it appears, was of this opinion, for he has endeavoured to clothe some of his pieces in a musically national garb, though, as a rule, he has followed the newest German style. He certainly possesses talent, and his work contains many beauties, though deficient in strongly marked character. This may, in some degree, be the result of the *libretto*, which is wretchedly bad. The great feature in it is the continual abduction of the Burgomaster's three Daughters and their subsequent restoration to their anxious parent. As the reader will easily believe, this family ebb-and-flow system grows somewhat monotonous by too frequent repetition. The audience, however, did not care about trifling defects of this description. The opera was a Bohemian opera, by a Bohemian composer, and so they gave it a Bohemian reception. They applauded might and main; had on the composer several times, and at length presented him with a laurel wreath decorated with ribbons of the national colours.—Herr Grün, the *Concertmeister* from Hanover, who, it is reported, is endeavouring to obtain the post of Professor of the Violin, vacant by the death of Herr Mildner, at the Conservatory, lately gave a concert in the German Theatre, but did not please the general public overmuch.

**BAYSWATER ACADEMY OF MUSIC.**—(*From a correspondent*.)—The principal, Mr. G. B. Allen, gave a lecture on Tuesday week, in Westbourne Hall, to the students, on "Form in Musical Composition." The illustrations were given by Miss Ellen Bliss, pupil of Mr. Benedict, Miss Philippa Villiers, pupil of Mr. Cottell, Mr. Marsden, pupil of Mr. Allen, Master Munday, pupil of Mr. Cottell, Mr. Cottell and Mr. Allen. The Hall was filled with a fashionable audience, who seemed to take great interest both in the lecture and the concert which followed. Among the most noticeable features in the latter were the fantasia, "The Prince of Wales" (Benedict), played by Miss Ellen Bliss; Balfe's duet, "O'er shepherd's pipe," sung by two of the professional students of the academy; a ballad by Miss Lucy Egerton, who possesses a charming contralto voice; a song by Mr. Gaston Smith, and Mr. Allen's unaccompanied part-song, "I love my love in the morning," which was encored. Many of the amateur singers and players acquitted themselves most creditably.

**MONSIEUR GOUNOD** is, we understand, so intent upon the composition of his new opera, *Romeo and Juliet*, in Paris, as to be unable to conduct the performance of his oratorietta, *Tobias*, in London on Tuesday.

\* *The Standard.*

## MUSIC RECEIVED FOR REVIEW.

ASHDOWN & PARRY.—"The Wavelet Waltzes," by W. H. TREFRY.  
NOVELLO & CO.—"Te Deum Laudamus," by B. CONGREVE.  
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MADAME R. SIDNEY PRATTEN begs to announce that she has resumed her GUITAR TEACHING for the season, in town and country.—35, Welbeck Street, Cavendish Square, W., where may be had her latest publications for the Guitar.

NEW PHILHARMONIC CONCERTS, St. James's-hall. —Conductor, Dr. WYLDE.—Subscribers are respectfully informed that the FIFTEENTH SEASON will commence in April next. The subscription is for five grand Vocal and Instrumental Concerts, on Wednesday evenings, and five grand public rehearsals, on the previous Saturday afternoons. Terms: Stalls and first row balcony, 2s 2d.; second row balcony, 2s 11s. 6d. The orchestra will be on the same grand scale as in previous seasons, and will consist of the most eminent instrumentalists. The stalls of subscribers of last season will be reserved for them until February 1st, after which date all unclaimed stalls will be offered by priority of application to new subscribers. Subscribers' names are received by the Hon. Sec., W. G. NICHOLLS, Esq., at 33, Argyle Street, W.; Messrs. Chappell and Co., 50, New Bond Street; Messrs. Lamborn Cock and Co., New Bond Street; Messrs. Ollivier, Old Bond Street; Messrs. Hutchings and Romer, 9, Conduit Street, W.; and by Mr. Austin, ticket office, St. James's-hall.—W. G. NICHOLLS, Hon. Sec.

THE MONTHLY MUSICAL REVIEW, conducted by Mr. HOWARD GLOVER. No. 1, March 1st, will contain "The Music of Modern Germany," "Robert Schumann as composer and critic," "Richard Wagner, his music and his doctrines," "Reviews of Liszt's 'Symphonische Dichtungen,'" &c., "An English School of Music," "Artistic Sketches," "Our Musical Institutions," Criticisms, and public performances, &c., &c.

MR. RALPH WILKINSON (of the OPERA DI CAMERA) begs to announce that he is now at liberty to accept Engagements for Concerts, Oratorios, and Private Soirées. Terms (as well for instruction in Singing, may be had on application at his residence, 8, Keppel Street, Russell Square).

MRS. TENNANT begs to announce her return to town for the season. Terms, for Concerts, Oratorios, Soirées, &c., as well as for instruction in Singing, may be obtained of Mrs. Tennant, 58, Maddox-street, New Bond-street, W.

WILLIE PAPE—Honored by the command of H.R.H. the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 9, Soho-square, W.

## MISS BERRY GREENING.

MISS BERRY GREENING (who has hitherto been known to the public as Miss Berry, only) will sing "Cherry Ripe," with variations, composed expressly for her, at Camberwell, February 23rd.

## MISS BERRY GREENING.

MISS BERRY GREENING (who has been hitherto known to the public as Miss Berry, only) requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

## MADAME RUDERSDOFF.

MADAME RUDERSDOFF having fulfilled her engagements at the Gewandhaus (Leipzig), Bremen, Erfurt, Jena, Weimar, &c., returned to England on the 29th ult. All letters addressed to 16, Wellington-road, St. John's Wood, N.W., will receive immediate attention.

MR. FRANK ELMORE will sing his new song, "Airy Fairy Lilian," at Canterbury, Feb. 12th; Bayswater, Feb. 21st; and Ashford, March 6th.—128, Adelaide Road, N.W.

## I NAVIGANTI.

MISS ANNA HILES, MR. WEISS, & MR. GEORGE PERREN will sing Randegger's Popular Trio, "I Naviganti" (The Mariners), at Southampton, February 19th.

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MADAME RUDERSDOFF will sing ABT's charming Ballad, "EVER THINE," at Glasgow on the 17th, and at Kilmarnock on the 23rd instant. 2s. 6d. Free for 16 stamps.

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